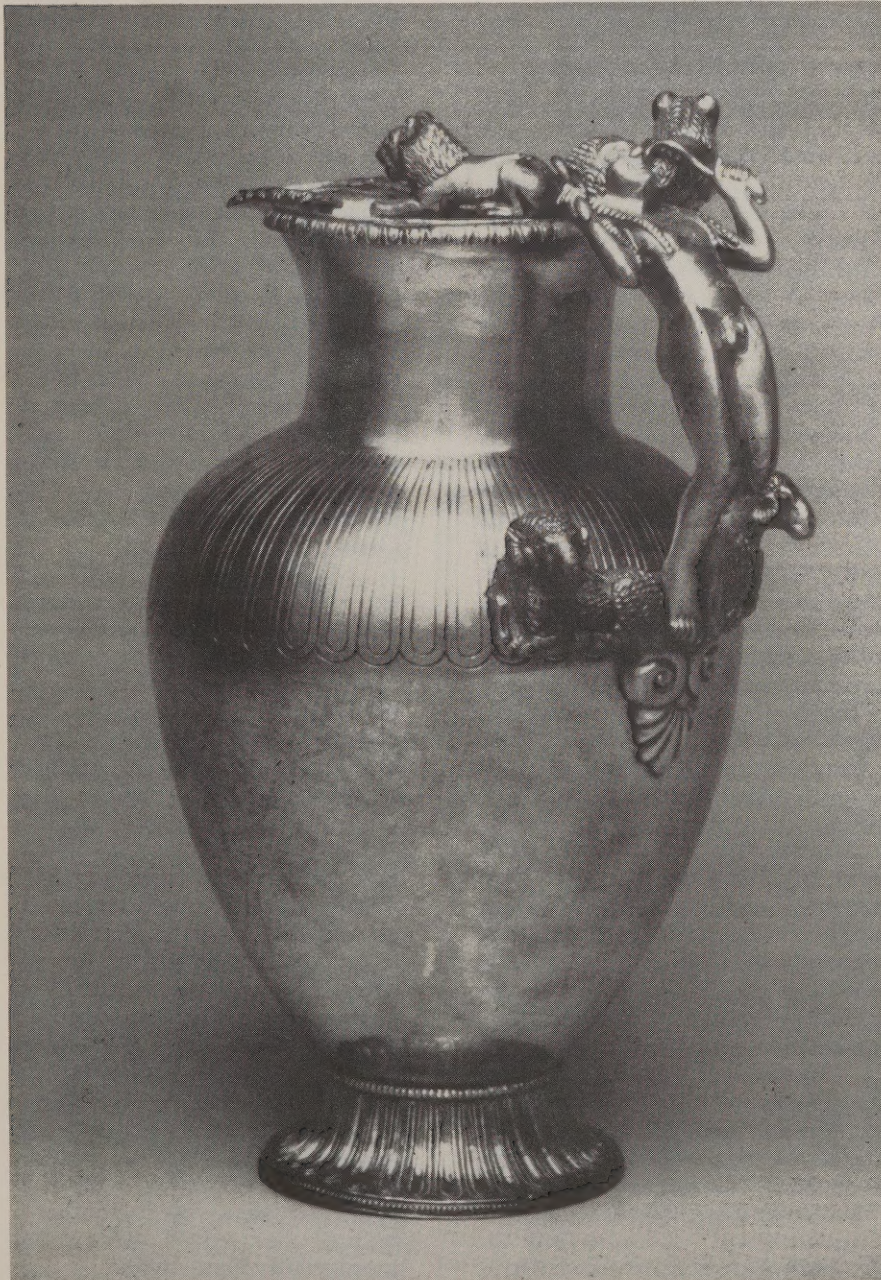


IFARreports

Volume 14, Number 10
October 1993

and The Art Loss Register



**"Expressionists"
Collide With
Experts in
Chicago**

**Metropolitan
Museum Returns
Lydian Hoard**

**Antiquities:
Suits in Progress
and Troy's
Treasure**

**Vermeer and
Goya Surface
in Antwerp**

Back to Turkey. Silver oinochoe with a handle in the form of a youth. 6th-5th Century, B.C

Problems and Protests Close Expressionist Show Near Chicago

IFARreports
incorporating *Stolen Art Alert*

Volume 14, Number 10
October 1993

IFARreports is published ten times a year by the International Foundation for Art Research in cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol. ISSN 8756-7172.

Editor: Constance Lowenthal

Managing Editor: Florence Swanstrom

Contributing Editors: Lisa J. Borodkin,

Constance Lowenthal, Florence Swanstrom

Editorial Assistant: Fritz Owens

Design: Creative Strategies

International Foundation for Art Research
46 East 70th Street, New York, NY 10021
Tel: (212) 879-1780 Fax: (212) 734-4174

Constance Lowenthal,

Executive Director

Nancy J. Little,

Director, Authentication Service

Anna J. Kisluk,

Director, Art Loss Register

Virgilia H. Pancoast,

Consultant, Authentication Service

Clara Graziani Bronson,

Assistant, Authentication Service

Melinda K. Hartwig, Research Associate

Florence Swanstrom, Editorial and

Research Associate

Subscription Membership Information: Individual Subscriber \$50.00, Commercial-Institutional Subscriber \$65 (IFARreports, notices of events); Overseas Subscribers add \$20.00 for mailing costs; Active Subscriber (IFARreports and complimentary admission to IFAR Evenings) Individual: \$80, Commercial-Institutional \$100; Membership (IFARreports and complimentary invitations to IFAR Evenings), Member: Individual \$250, Corporate \$1,000; Patron: Individual \$1,000, Corporate \$5,000; and Benefactor: Individual \$5,000, Corporate \$10,000.

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The von Saloschin/Hirth du Fresnes Collection of Expressionist Paintings and Drawings CATALOG



North American Exhibition Tour
1992 - 1994

The cover of catalogue of the traveling exhibition.

On what began as a sleepy Friday before Labor Day weekend, September 3, the director of IFAR's Authentication Service, Nancy Little, received a call from the gallery director of the College of Lake County in Grayslake, Illinois, a suburb of Chicago.

The gallery was scheduled to host a widely publicized traveling exhibit of some fifty German Expressionist works, "The von Saloschin/Hirth du Fresnes Collection of Expressionist Paintings and Drawings, North American Tour 1992-1994."

The gallery director, Steve Jones, told IFAR that the day the exhibit opened, September 1, two Chicago art dealers informed him that in their opinions, the show was full of fakes. He temporarily closed the exhibit pending further investigation and called IFAR for advice.

Meanwhile, Constance Lowenthal, IFAR's executive director, took a call on another line from New York art dealer Achim Moeller, who is preparing the catalogue raisonné of Lyonel Feininger. Mr. Moeller was calling to register his "unequivocal" opinion that the works in the college exhibit said to be

by Feininger were "gross and crude fakes," as, he thought, were the works attributed to Kirchner, Kandinsky, Jawlensky, Rohlf, Beckmann, Nolde, Kubin, Macke, Grosz, Barlach, Mueller, Dix, and Marc, "without exception."

The "North American Tour" of "The von Saloschin/Hirth du Fresne Collection" had been organized by the European Business Institute of Dublin and promoted by a Munich public relations firm. Aside from nominal shipping costs, the exhibit was offered free of charge to the 22 community colleges across America who accepted it.

The authenticity controversy arose in June when Mr. Jones sent an advance catalogue to Chicago art dealer Eva-Maria Worthington as part of a publicity effort. After reviewing it, complete with a "history" of the collection, Ms. Worthington expressed her concern and outrage in a letter to the college president: "This is the worst example of art fraud I have encountered in my 40 years as an art historian, and my 23 years as an art dealer, gallery owner and expert in German Expressionism."

Ms. Worthington, who also spoke to IFAR, had contacted a number of the estates, foundations, and scholars of the artists purportedly represented in the exhibit, all of whom she reported were "demanding an immediate shut-down of this travesty." She also said she had been approached for her opinion on this same exhibit by another college two years ago, at which time she made her views known.

Professor Reinhold Heller, an expert on German Expressionism at the University of Chicago, expressed his own concerns to Steve Jones in a letter which he urged him to make public: "What you have on hand... has all the hallmarks of a conscious effort at fraud, to publicize an invented collection of art, the contents of which are obvious forgeries. It is a probable effort at providing fakes with an exhibition history that would make them more readily marketable."

Met Returns Silver to Turkey

IFAR advised Steve Jones that, in light of the mounting objections, the college should consider cancelling the exhibit and contacting the local District Attorney's Office. On Tuesday, September 7, the College of Lake County cancelled the exhibit.

Starting in February 1992, "The von Saloschin/Hirth du Fresne Collection" had travelled to eleven community colleges from California to Florida apparently without a problem. The ten remaining scheduled colleges have since cancelled.

In a letter from its president, Dr. B.L. Williams, the European Business Institute had also offered a "Gallery Display Collection" of 45 full-size reproduction lithographs. The cost: "US \$9,000, less 80% CEBET (?) subsidy (\$7,200), net cost \$1,800 plus postage, insurance and packaging at \$95." It is unclear yet whether there were any buyers for this "limited-time offer."

Through its attorney, the College of Lake County wrote to the European Business Institute informing them of the furor that had followed the opening. In return, the college received a terse letter requesting that the collection be kept in storage until freight handlers arrived to return it to Great Britain.

On Thursday, September 16, the Lake County State Attorney's Office impounded the collection, pending further investigation.

A week later, Dr. Bryn Lloyd Williams, a Welsh businessman, called a press conference in Oxford, England, accompanied by George Victor Saloschin, the reported owner of the collection.

According to the *Chicago Tribune*, Dr. Williams at first acknowledged the possibility that some of the works might be fakes, but accused unknown persons of having switched the originals sometime after they had arrived in the United States. At the same time, Dr. Williams attributed the rumors of forgeries to "Nazi-sympathizers" who two years ago had objected to a Los Angeles exhibit of what the Nazis labeled "Degenerate Art"—mostly Expressionist works. He also im-

plied that the rumors were fueled by jealous dealers, who resented not being able to profit from the works.

Dr. Williams claimed to have letters of authenticity from several art experts, the most prominent of whom he named as Professor Peter Wilcockson. According to the *Chicago Tribune*, however, he did not have any letters with him, and did not know how to contact Wilcockson; spokesmen for the Royal Academy of Art and the Tate Gallery reportedly had never heard of the professor.

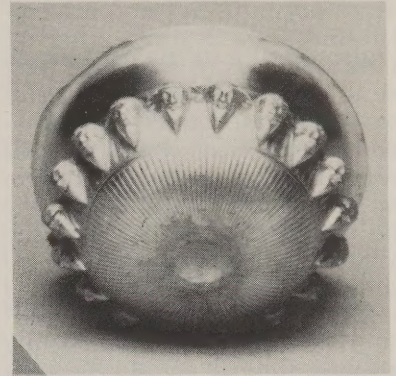
Mr. Saloschin, 72, whom Dr. Williams referred to as "the Marquis," described himself as a member of an aristocratic German family that lost its wealth when they fled to England from Nazi Germany in 1936. He claims to have inherited the collection from his grandfather, Georg Hirth, whom he described as a Munich publisher involved in the art world. He says the family was forced to leave the collection behind in an attic, and retrieved it after the war. Mr. Saloschin claimed to have acquired other works while serving as a British intelligence officer in Germany after the war, exchanging cigarettes and coffee for the art.

Dr. Williams, who said his doctorate was in print technology from Munich University, heads two companies at the same Dublin address: the European Business Institute, which promotes cultural and educational exchange with the U.S., and Art Investments, Ltd., of which Mr. Saloschin is a director. Last year, Art Investments had offered prints with a "guaranteed return of 14.3%, tax-free," according to the *Chicago Tribune*.

Both Mr. Saloschin and Dr. Williams denied any intent to sell the works, insisting that the European Business Institute "stands to gain no financial benefit" from the tour. Mr. Saloschin, however, would like the works back.

IFAR's request for comment from the European Business Institute produced a fax saying that Dr. Williams had been abroad and out-of-touch with the office for a week.

Florence Swanstrom



Lobed phiale with Persian heads. Returned to Turkey.

The Metropolitan Museum of Art has agreed to return over 300 ancient silver vessels and utensils to the Republic of Turkey, in a settlement that ends a six-year lawsuit. The precious objects, acquired in a series of purchases and gifts in the late 1960s from dealers George Zacos of Switzerland and J. J. Klejman of New York, cost the museum over \$1.5 million. The museum's attempts to have the suit dismissed failed, and the action proceeded to the stage of discovery where Turkey was able to review museum documents, such as the minutes of the acquisitions committee which approved the purchases and gifts. Philippe de Montebello, director of the Metropolitan, said that their "own records suggested that some museum staff during the 1960s were likely aware, even as they acquired these objects, that their provenance was controversial."

Labeling the find as the "East Greek Treasure," the museum displayed the objects as a group only in 1984 and, as late as 1986, had provided no information about them in its central catalogue, the museum's public record of its inventory. Requests from Turkish officials for photographs yielded only a handful of images. The question of the museum's possible fraudulent concealment would have figured in a trial and was one reason the museum could not have the suit dismissed.

Turkey maintained that the objects it calls the Lydian Hoard had

Greek Gold and Roman Silver in Legal Disputes

been plundered in digs at several burial mounds in the Usak region in 1966. At that time, Turkish authorities were able to recover relatively few items from the thieves. Until 1984, when numerous items went on display, the government was unable to confirm that the acquisition was indeed the Usak find. Turkish officials had made several attempts to discover what the Metropolitan had acquired. During the pre-trial discovery part of the lawsuit, it was demonstrated, apparently compellingly, that the objects came from the burial mound in question; Turkey learned that a missing fragment of a painted wall, fitting an empty space there, had been acquired along with the movable metal objects.

The Turkish government and the Metropolitan announced that the agreement will clear the way for joint projects such as exhibitions and excavations. No other terms of the settlement were made public.

In 1985, the museum had sponsored a bill in the New York legislature that would have barred Turkey from suing for the return of the objects. When first introduced, the bill passed, and Gov. Cuomo referred it to his Attorney General for review. The Charities Bureau of the Attorney General's Office contacted many concerned parties in the art community, including IFAR, who had been previously unaware of the Metropolitan's efforts. The Charities Bureau had several meetings with Metropolitan Museum representatives to modify the bill, but in the Spring of 1986, after a series of articles about the Lydian Hoard appeared in a Turkish newspaper, a substantially similar bill was passed in the final days of the legislative session in July 1986. Gov. Cuomo vetoed that bill and in his veto message said "its provisions do not provide a reasonable opportunity for individuals or foreign governments to receive notice...before their rights are extinguished."

The Republic of Turkey's lawsuit was filed in 1987.

Constance Lowenthal



Turkey withdrew its claim to this 1st century A.D. statue of a woman (probably the Empress Domitia) now on loan to the San Antonio Art Museum.

Photograph by Peggy Tenison

Antiquities disputes provide a glimpse into the intricate problem area where legal and archaeological scholarship meet. The historical problems of where important ancient artifacts originate are compounded by messy legal disputes over title. Add to that increasing demands for U.S. courts to honor foreign cultural patrimony statutes, and the result is often a long, drawn-out court battle featuring parades of expert witnesses in forensics, archaeology, and foreign law.

Sevso Silver

A perfect illustration of the complexity of international antiquities disputes is the well-publicized battle over the Sevso silver hoard. (*Lebanon, Croatia, and Hungary v. Earl of Northampton Trust and Sotheby's*) The civil dispute over the ownership of the Sevso treasure began adjudication in the New York

State Supreme Court on September 21 (see *IFARreports* Jan. '91). At stake is a collection of fourteen 4th- and 5th-century silver plates, amphorae, buckets and pitchers which the Earl of Northampton Trust purchased through dealers, and later offered through Sotheby's for \$70 million. The collection is of immeasurable value to scholars of ancient history. The competing claimants to the treasure are the sovereign nations of Croatia (succeeding Yugoslavia's claim), Hungary, and Lebanon, and the Earl of Northampton Trust.

Lebanon announced on the opening day of trial that it had reached an oral agreement with the defendants which it hoped to sign within days. If this is accomplished, Lebanon would officially withdraw its action.

In May 1992, Sotheby's applied to be excused from the suit, claiming that the auction house was merely a custodian of the treasure, and had no interest in owning it. In December, Judge Carol Huff denied the request, writing, "Sotheby's claim that it is an unwitting participant rings hollow... in view of the sheer volume of relevant evidence in its possession." However, in April 1993, Justice Beatrice Shainswit, who took over the case in December 1992, granted Sotheby's' confidentiality motion restricting access to financial documents relating to the treasure, on the grounds that it might adversely affect the silver's future sale price and that it would unnecessarily expose Sotheby's trade practices to competitors.

Although possible criminal charges were pending against Sotheby's and the Earl of Northampton when IFAR last reported on the case, both have since been cleared by Scotland Yard of any criminal intent. The two parties have yet to settle their bill. Sotheby's asked Lord Northampton (and was refused) \$2.9 million for its services, while Northampton has offered to settle for \$585,000.

The various proofs of ownership advanced by the parties illustrate a wide range of legal and factual arguments. Hungary's claim rests on the process by which the silver pieces were manufactured, a metallurgic technique recorded so far only in the Hungarian region of Lake Balaton during Roman times. Croatia claims to have testimony of witnesses who say they saw the silver being excavated in Croatia. Lord Northampton claims legal title to the silver, regardless of where it originated.

This summer, the parties in the Sevso dispute agreed to a physical inspection of the treasure. The examination yielded slivers of wood, traces of soil, and tiny organic particles. Each of these samples was divided four ways among the parties and sent to forensic laboratories for analysis. A lab in California identified the slivers as oak, and not the cedar wood more common to Lebanon. Part of the soil samples were irradiated in Missouri, and part in London on behalf of Lord Northampton. Dr. Louis Sorkin at the American Museum of Natural History in New York identified the organic particles as caterpillar remains of a moth species that probably nested in the cloth in which the silver was wrapped. The results of these tests are expected to be fully disclosed at the trial.

Lord Northampton had originally moved for a bifurcated trial, which would have settled the factual issue of the silver's find spot before deciding the legal question of title. On August 2, the court denied Lord Northampton's request. Although a two-part trial might seem the logical approach to deciding on the rightful owner, there are important issues of the parties' conduct in procuring and marketing the treasure to be decided.

Mycenaean Gold

Another antiquities dispute in Federal court, *Greece v. Michael Ward* will be adjudicated in the Southern District of New York. The dispute concerns a group of Mycenaean gold seals, beads, and ornaments valued at

\$1.5 million and originally exhibited at the Michael Ward Gallery. Mr. Ward is an established dealer and member of the Cultural Property Advisory Committee of the U.S. Information Agency.

Greece's complaint, filed in May 1993 by the law firm Dimas & Johnston, asserts that the artifacts are property of the Greek nation, relying on the expert testimony of several Greek archaeologists. Greece was granted a preliminary injunction against the gallery to refrain from selling or moving the gold, to which the gallery assented in June.

The Greek government believes the artifacts were looted from a tomb in Aidonia and smuggled out of Greece in trucks carrying a cargo of apricots in 1978. Michael Ward's attorney, Gilbert Edelson, maintains the dealer submitted full descriptions and photographs of the artifacts to the Greek government before offering them for sale.

Mr. Edelson believes the outcome of the case will depend on the resolution of three issues: whether the materials were discovered within the boundaries of Greece; whether there was a Greek law protecting the artifacts from export in effect at the time Michael Ward acquired them; and whether the testimony of Greece's expert witnesses can be accepted as disinterested and valid. These issues formed the basis for denying a Peruvian claim to 89 Pre-Columbian artifacts in the 1991 Ninth Circuit case *Peru v. Johnson*. Since Peru could not adequately prove that the objects had not originated from similar neighboring cultures, nor that the artifacts had not been exported during a five-month lapse in Peruvian state ownership law, the objects remained with their American purchaser.

The outcome of *Greece v. Michael Ward*, if it goes to trial, will prove interesting to legal and antiquities scholars alike. If Greece loses, it would further confirm the shift of burden of proof to the claimant country in cultural property cases. A Greek victory might set the stage for more radical redistributions of cultural wealth, although since Greece cites its law of 1832, the famous Greek claim to the Elgin Mar-

bles, which left Greece earlier, is most likely unaffected. The parties are now in the discovery stage, with the next conference with the judge set for September 1993.

Turkey's Efforts

Turkey has pursued numerous claims to its cultural property, with much success. Perhaps the most publicized of these has been its case against the Metropolitan Museum of New York for the Lydian Hoard, 300 silver, gold, and bronze artifacts dating from the 6th century B.C. (See *IFARreports* July 1987, Aug./Sept. 1987, July/Aug. 1988, and Aug./Sept. 1990). As we went to press, the case was settled, with all the works of art in question being returned to Turkey. (see pp. 3-4, this issue). The hoard is believed to be part of the fruit of a series of illegal excavations conducted near Sardis in 1966. The Turkish police captured part of the treasure, now displayed at the Anatolian Museum in Ankara, which bears a strong relation to the objects acquired by the Metropolitan.

The Metropolitan purchased the artifacts beginning in 1966-67 for \$1.5 million and received some as gifts from the dealers. It did not display more than one or two of the items until 1984. In 1987, Turkey sued the Metropolitan for the return of these items in United States District Court. Since 1990, when the Southern District of New York refused to recognize the Metropolitan's statute of limitations defense, Turkey and the Met have been entangled in attempts to settle the case.

Turkey has proceeded directly to trial in a case involving a hoard of almost 2,000 silver coins dating from the 5th century B.C. Two treasure hunters unearthed the coins in Elmalı, Turkey, in 1984 and sold them to a consortium of dealers from Munich. The consortium in turn sold the coins for \$3.5 million to American investors Jeffrey Spier, Jonathan Kagan, and William Koch.

The immense potential value of the treasure is illustrated by its fourteen decadrachms, the largest, and among the rarest Athenian

Missing Since World War II, Gold of Troy is in Moscow

coins. Previously, only thirteen decadrachms were known to exist, and had sold for up to \$600,000. Before realizing any profit, however, the buyers, now defendants in *Republic of Turkey v. OKS Partners*, must answer to Turkey's claim.

The threshold question in *Turkey v. OKS Partners* is whether to apply Turkish export law in American courts. For example, should the U.S. court look to Turkish legislative history? Or should it rely on experts on foreign law to explain how the American judge should rule? A hearing on the determination of foreign law is scheduled for November 15 by Judge Walt Skinner of the U.S. District Court in Massachusetts.

One defendant has been successful in fending off Turkey's claims, the San Antonio Art Museum. The larger than life statue of a woman, dating from 90 A.D., is on loan from dealers Fuat Uzbeck of Munich and Fritz Burki of Zurich. They seek a patron willing to purchase it for \$1.8 million. U.S. Customs seized the statue in 1991, but on February 10, 1993, Turkey dropped its claim, and the figure went on view again in San Antonio. Lawrence Kaye of Herrick, Feinstein told IFAR that Turkey dropped the suit when it began to look unlikely that it would win back the piece, and decided to focus its repatriation efforts elsewhere.

Lisa J. Borodkin

Another case involving Turkey is that of the gold objects from ancient Troy, the so-called "Priam's Treasure." To the amazement of the world of archaeology and museums, Russia recently announced that it had been in their hands for almost fifty years. The gold of Troy must now be added to the list of ownership disputes in the area of antiquities and of works of art displaced during the Second World War. Turkey has lodged a claim of ownership on the grounds that the treasure was removed from Turkey illegally 120 years ago. The treasure, along with the still-missing Amber Room, is one of the most important groups of objects to have vanished during World War II. For years Klaus Goldmann, a curator at Berlin's Museum for Pre- and Early History, was convinced that Americans had removed the Trojan gold and frequently advanced his theory. However, as Russian authorities have now revealed, the truth lay in another direction.

The treasure was excavated in Turkey in 1873 by a German, Heinrich Schliemann, who later paid the Turkish government a fine for having removed it illegally from that country. Schliemann's diaries and letters reveal many inconsistencies in the story of the discovery. It is believed that Schliemann added to the excavated objects by buying others. He referred to it as "Priam's Treasure," the legendary cache mentioned in the Iliad and specifically sought by Schliemann. Archaeologists believe his dating was wrong by many hundreds of years. Heinrich Schliemann later donated the collection to the German state which up until the Second World War kept it on view in a Berlin museum.

Within the last two years, a newly unified Germany had signed a treaty with the former Soviet Union which pledged best efforts in returning works of art taken by both sides at the end of the war. Following the dissolution of the Soviet Union, Russian leaders agreed to honor that intention, but until

recently, Boris N. Yeltsin's Minister of Culture, Yevgeny Sidorov, seemed reluctant to act against the opposition hard-liners in Parliament who wanted Russia to keep everything unless they received something of comparable value in exchange. Since Germany has considerably less art to offer in negotiations than the Russians do, the hard-liners' position left little room for returns unless Germany paid heavily to recover its property.

In recent years, Russia has admitted having many drawings from the Kunsthalle in Bremen, some old master paintings from the same collection, the library from Dresden, several paintings believed to have been destroyed in Berlin in the last weeks of the war, and now the gold of Troy. A tantalizing mention, about a year ago, that the Amber Chamber's whereabouts would also soon be revealed has come to nothing. Also in Russia is the bulk of the Koenigs Collection of old master drawings sought by the government of The Netherlands.

With the Russian Parliament dismissed by Yeltsin and his forces having routed its members from their White House in early October, perhaps Mr. Sidorov will find it easier to honor the earlier promises made to Germany.

Moscow's first announcement of the Gold of Troy teasingly mentioned exhibiting it in Russia, Greece and Turkey, with Germany notably omitted. Quickly, protests were heard from Germany, and the Minister of Culture of Turkey promised to take legal steps to make his government's ownership claims known.

(For additional information on Troy, see *Archeology Magazine*, November/December 1993).

C.L.

Beit's Vermeer and Goya Recovered Near Antwerp



Francisco José de Goya y Lucientes (Spanish, 1746-1828). Portrait of Doña Antonia Zarate.

Now there's only one stolen Vermeer out there. On September 2, Belgian police, acting on a tip from their Irish counterparts, the Garda, recovered the other Vermeer, "Lady Writing a Letter with her Maid," stolen in May 1986 in a nighttime raid on Russborough House, the country home of Sir Alfred Beit in County Wicklow, Ireland. The pictures have been promised to the National Gallery in Dublin.

Also recovered from the Beit Collection were "Doña Antonia Zarate" by Goya, Gabriel Metsu's "Man Writing a Letter," and Vestier's "Princesse de Lamballe." Several drawings bearing "signatures" of Picasso and Degas among others, were found at the same time.

Irish news reports said that three Irishmen, Niall Mulvihill, Damian O'Brien, and Desmond Geraghty, all of Dublin were arrested near the Antwerp airport. Detective Liam Hogan, of the Crime & Security division at Dublin's Garda Headquarters who has been working on the case for almost a year, told IFAR that the fourth man arrested was Milan Markovic, identified as a native of the former Yugoslavia residing in Antwerp. Det. Hogan said the arrested men were not suspected of participating in the 1986 burglary. All were held in prison in Antwerp for a month before a bail hearing was scheduled.



Vermeer (Jan van der Meer, Dutch, 1628-91). Lady Writing a Letter with Her Maid.

Det. Hogan said that the Vermeer was in good condition and that the others, damaged to different degrees, could be restored. The Metsu, he said, had apparently been rolled up, and the Goya portrait was scratched in the area of the sitter's arm, her face reportedly still in good condition. As of this writing, the return of the paintings had not yet been scheduled. Belgian authorities may need them during the trial.

Sir Alfred's collection had earlier suffered a theft in 1974, when the thieves had attempted to ransom the pictures, demanding 500,000 Irish pounds and the freeing of several IRA prisoners. The police recovered all the pictures in a matter of days and arrested the thieves who were convicted.

The 1986 theft at Russborough, one of the most important on record, was well-planned. The alarm went off at 2 a.m. The caretaker and local police responded to it but found nothing missing or disturbed; they left, and the alarm was not re-set. A caretaker was later acquitted. Police estimated that at least twelve men were involved in taking seventeen old masters and blocking access roads to Russborough while doing so. Initially, the spectacular theft engendered speculation that a secretive and unscrupulous collector had commissioned the theft. However,

Garda investigators believed professional thieves were involved for their own gain. After some years, works began to surface. In 1990, a Metsu was recovered in Istanbul, Turkey. In 1992, a Gainsborough was recovered from a truck in London when the police, acting on a tip, stopped it.

Still missing from the Beit collection are two tiny Guardi views of Venice and a Rubens portrait.

And the other Vermeer that's still missing? It's "The Concert," and the Isabella Stewart Gardner Museum wants it back.

C.L.

Recoveries Fine Arts

Paintings, Pastels, Mixed Media, Watercolors

GOYA Y LUCIENTES, Francisco Jose de (Spanish, 1746-1828). *Portrait of Doña Antonia Zarate*. Oil on canvas. 103.5 x 81.9 cm. *N86.200.2. Blessington, Ireland. May 21, '86. (IFARreports, July '86, No. 678.)

GUERCINO, Giovanni, Francesco Barbieri, called Il, Attr. to (Italian, 1591-1666). *Holy Family and the Infant St. John the Baptist*. Oil on canvas. 165.0 x 150.0 cm. *N93.333.1. Hampshire, England. Jul. 12, '93. (IFARreports, Aug./Sept. '93, No. 689)

METSU, Gabriel (Dutch, 1629-67). *Gentleman Writing a Letter*. Oil on canvas. 52.1 x 40.6 cm. *N86.200.7. Blessington, Ireland. May 21, '86. (IFARreports, July '86, No. 598)

VITERBO, Antonio del Massaro da (Italian, 1478-1516). *Virgin and Child*. Tempera on panel. 122.0 x 67.0 cm. *N93.56.1. Rome, Italy. Jun. 6, '91. (IFARreports, Feb./Mar. '93, No. 118).

Missing Art Alert

VERMEER, Jan van der Meer, called, (Dutch, 1628-91). *Lady Writing a Letter with Her Maid*. Oil on canvas. 71.1 x 58.4 cm. *N86.200.1. Blessington, Ireland. May 21, '86. (IFARreports, July '86, No. 601)

VESTIER, Antoine (French, 1740-1824). *Portrait of Princesse de Lamballe*. Oil on canvas. 69.9 x 55.9 cm. *N86.200.5. Blessington, Ireland. May 21, '86. (IFARreports, July '86, No. 639)

Unknown (Italian, 14th century). *Head of Christ*. Tempera on panel. 145.0 x 64.0 cm. *N93.56.2. Rome, Italy. Jun. 6, '91. (IFARreports, Feb./Mar. '93, No. 112)

Miscellaneous

Books, Documents, Manuscripts

PETRA, Hermannus de. (Spanish, 16th century). *Incunabulum. Opusculum Novum Continens Melliflua*. *N91.110.3. Burgos, Spain. Mar. 21, '90. (IFARreports, Feb./Mar. '91, No. 298)

VORAGINE, Jacobus de. (Italian, 16th century). *Sermones Dominicales de Tempore et de Sanctis*, 1490. *N91.110.5. Burgos, Spain. Mar. 21, '90. (IFARreports, Feb./Mar. '91, No. 300) Partial recovery, please note that the other two works listed are still missing.

Missing Objects

Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

42 FRANKENTHALER, Helen (b. 1928). *Interior*, 1951. Oil on canvas. 77.5 x 128.9 cm. *N93.392.1. New York, NY. Mar. 1, '89.

43 FRANKENTHALER, Helen (b. 1928). *Untitled*, 1951. Oil on linen. 111.3 x 165.6 cm. *N93.392.2. New York, NY. Mar. 1, '89.

44 FRANKENTHALER, Helen (b. 1928). *Untitled*, 1974. Acrylic on canvas. 97.5 x 120.0 cm. *N93.392.3. New York, NY. Mar. 1, '89.

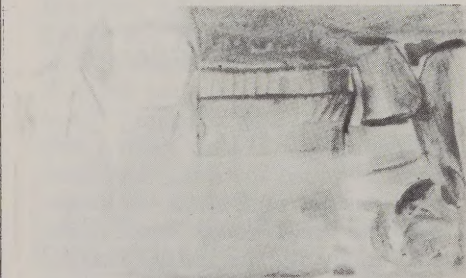
45 ROSENBORG, Ralph (1913-92). *Village By the Sea, Monhegan Island, Maine*, 1960. Oil on canvas. 45.7 x 81.3 cm. Signed l/r: Rosenberg, 1960. Also possibly signed on verso with an arrow in a box and date. *N93.371.1. New York, NY. Sep. 29, '92.



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46 WARHOL, Andy (1928-87). *Ad for Cosmetics*. Pencil, crayon, gouache or watercolor and photographic collage on Strathmore paper. 72.7 x 57.5 cm. *N93.349.20. New York, NY. Apr. 1, '88.

47 WARHOL, Andy (1928-87). *Face of a Woman Surrounded by Plants, Fruit, Insects, and Birds and Head of a Woman and Eye*, 1958. Gouache and ink on paper. 57.2 x 71.6 cm. Two sided work, the recto, in gouache and ink, depicting the head of woman in outline formed by plants, fruit, insects, and birds; the verso, in ink, the head of a woman and an eye. *N93.349.32. New York, NY. Apr. 1, '88.

48 WARHOL, Andy (1928-87). *Fancy Decorated Cake*, 1957. Ink, watercolor, gold and silver. leaf and collage on paper. *N93.349.6. New York, NY. Apr. 1, '88.

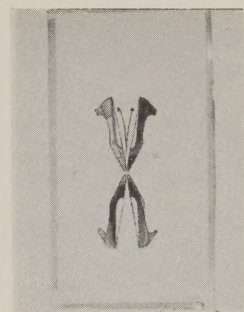
49 WARHOL, Andy (1928-87). *Figures Seated Around a Table*. Watercolor and ink on paper stapled on board. 60.3 x 48.3 cm. Signed l/c: Andy Warhol. *N93.349.36. New York, NY. Apr. 1, '88.

50 WARHOL, Andy (1928-87). *Four shoes*, 1956. Gouache and ink on paper. 57.5 x 30.3 cm. *N93.349.25. New York, NY. Apr. 1, '88.

51 WARHOL, Andy (1928-87). *Gift Boxes*. Watercolor, ink and collage on paper. 56.3 x 71.3 cm. *N93.349.14. New York, NY. Apr. 1, '88.

52 WARHOL, Andy (1928-87). *Group with Seated Girl Before a Textured Background*, 1957. Watercolor, ink and acrylic on paper stapled on board. 72.4 x 57.2 cm. *N93.349.37. New York, NY. Apr. 1, '88.

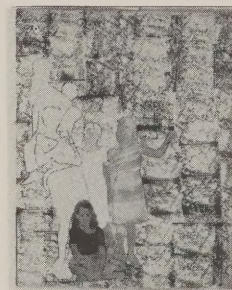
53 WARHOL, Andy (1928-87). *Man in Pink Shirt with Black Stars*. Watercolor, ink and graphite on. 72.3 x 56.3 cm. paper. *N93.349.23. New York, NY. Apr. 1, '88.



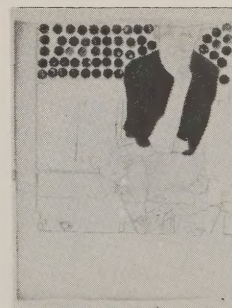
50



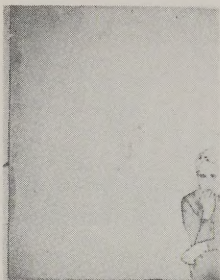
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52

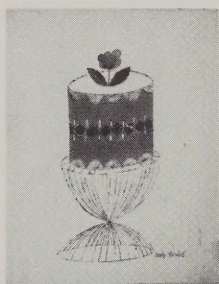


53



54

54 WARHOL, Andy (1928-87).
Man with Hand at Chin, 1959. Watercolor
and ink on paper. 70.0 x 56.3 cm.
*N93.349.11. New York, NY.
Apr. 1, '88.



55

55 WARHOL, Andy (1928-87).
Ornamental Object in Bowl, 1959. Watercolor
and ink on paper. 72.5 x 57.2 cm. *N93.349.19. New York,
NY. Apr. 1, '88.

56 WARHOL, Andy (1928-87).
Peacock, 1957. Acrylic and graphite
on paper. 73.7 x 58.4 cm.
*N93.349.33. New York, NY.
Apr. 1, '88.



56

57 WARHOL, Andy (1928-87).
Peacock, 1957. Acrylic and graphite
on paper with. 73.3 x 58.4 cm.
acrylic on mylar overlay.
*N93.349.34. New York, NY.
Apr. 1, '88.



57

58 WARHOL, Andy (1928-87).
*Profile of a Woman Surrounded by
Butterflies and Birds*, 1958. Watercolor
and ink on paper. 57.2 x 71.6 cm. N93.349.29. New York,
NY. Apr. 1, '88.

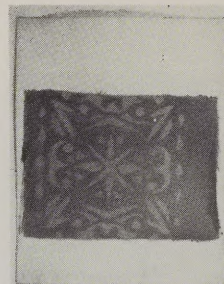
59 WARHOL, Andy (1928-87).
Stenciled Design, 1958. Acrylic on
paper. 57.2 x 72.2 cm. Blue on
violet. *N93.349.2. New York,
NY. Apr. 1, '88.

60 WARHOL, Andy (1928-87).
Stenciled Design. Acrylic on paper.
72.2 x 57.2 cm. Orange on brown.
*N93.349.4. New York, NY.
Apr. 1, '88.

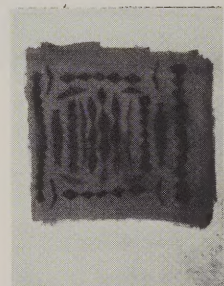
61 WARHOL, Andy (1928-87).
Stenciled Design, 1958. Acrylic on
paper. 57.2 x 72.2 cm. Blue on
yellow. *N93.349.5. New York,
NY. Apr. 1, '88.



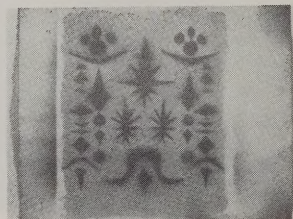
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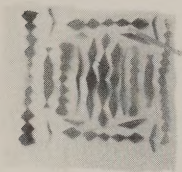
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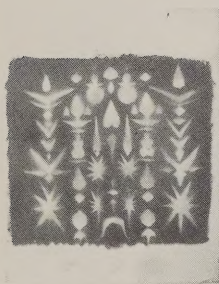
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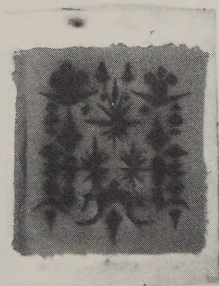
62



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62 WARHOL, Andy (1928-87).
Stenciled Design, 1958. Acrylic on
paper. 72.2 x 57.2 cm. Orange.
*N93.349.7. New York, NY.
Apr. 1, '88.

63 WARHOL, Andy (1928-87).
Stenciled Design, 1958. Acrylic on
paper. 57.2 x 72.2 cm. Blue on
green. *N93.349.12. New York,
NY. Apr. 1, '88.

64 WARHOL, Andy (1928-87).
Stenciled Design. Acrylic on paper.
72.2 x 57.2 cm. White on gray.
*N93.349.16. New York, NY.
Apr. 1, '89.

65 WARHOL, Andy (1928-87).
Stenciled Design, 1958. Acrylic on
paper. 72.2 x 57.2 cm. Blue on
lilac. *N93.349.16. New York, NY.
Apr. 1, '88.

66 WARHOL, Andy (1928-87).
*Stenciled Forms Against Blocks of
Color*, 1958. Acrylic on paper. 57.2
x 72.5 cm. *N93.349.21. New York,
NY. Apr. 1, '88.

67 WARHOL, Andy (1928-87).
*Woman in Blue Coat and Green Hat
Beside a Fountain*. Gouache, ink
and graphite on paper. 67.2 x 48.3
cm. *N93.349.31. New York, NY.
Apr. 1, '88.

68 WARHOL, Andy (1928-87).
*Woman in Pink and Black Dress and
Flowered Hat*. Watercolor and ink
on paper. 59.7 x 42.2 cm.
*N93.349.27. New York, NY.
Apr. 1, '88.

69 WARHOL, Andy (1928-87).
Woman's Shoe, 1956. Ink and gold
leaf on paper. 57.2 x 72.2 cm.
*N93.349.41. New York, NY.
Apr. 1, '88.



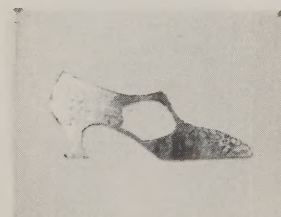
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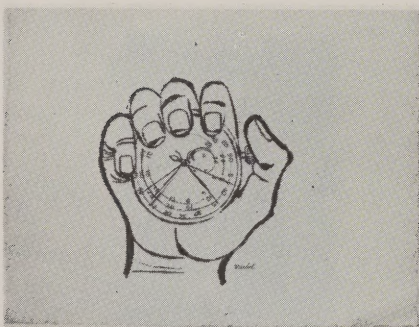
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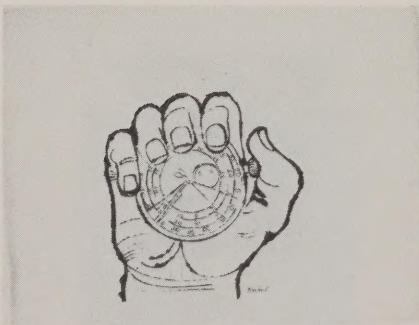
70



71



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73

70 WARHOL, Andy (1928-87).
Woman's Shoe Filled with Strawberries, 1958. Gouache and ink on paper. 57.2 x 73.7 cm.
*N93.349.30. New York, NY. Apr. 1, '88.

Prints, Drawings

American, 20th Century

71 WARHOL, Andy (1928-87).
Back of Nude Figure, Waist to Ankles, Hands Behind Back, 1957. Ink and graphite on paper. 44.7 x 27.5 cm. *N93.349.1. New York, NY. Apr. 1, '88.

72 WARHOL, Andy (1928-87).
Hand Holding a Stopwatch, 1955. Ink on paper. 56.3 x 71.3 cm. Signed l/c: Warhol. *N93.349.3. New York, NY. Apr. 1, '88.

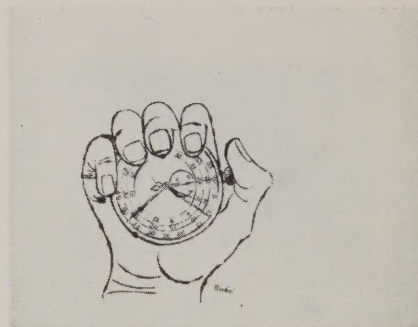
73 WARHOL, Andy (1928-87).
Hand Holding a Stopwatch, 1955. Ink on paper. 57.2 x 72.4 cm. Signed l/c: Warhol. *N93.349.39. New York, NY. Apr. 1, '88.

74 WARHOL, Andy (1928-87).
Hand Holding a Stopwatch, 1955. Ink on paper. 57.2 x 72.4 cm. Signed l/c: Warhol. *N93.349.40. New York, NY. Apr. 1, '88.

75 WARHOL, Andy (1928-87).
Man Holding a Teacup, Man Drinking from Teacup. Ink on paper. 56.3 x 72.3 cm. *N93.349.24. New York, NY. Apr. 1, '88.

76 WARHOL, Andy (1928-87).
Man in a Jacket Seated in Front of a Cup and Saucer. Ink on paper. 57.2 x 72.4 cm. *N93.349.42. New York, NY. Apr. 1, '88.

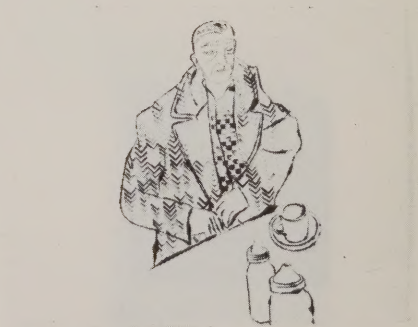
77 WARHOL, Andy (1928-87).
PREADS. Pencil on Strathmore paper. 72.5 x 57.5 cm. *N93.349.18. New York, NY. Apr. 1, '88.



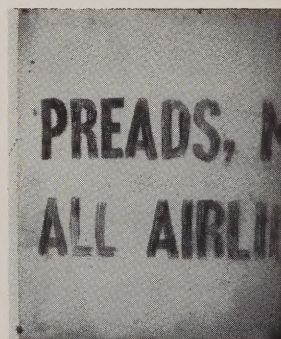
74



75



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77



78

78 WARHOL, Andy (1928-87).
Portrait Bust of a Sexy Woman.
Pencil on Strathmore paper. 72.5 x
57.5 cm. *N93.349.9. New York,
NY. Apr. 1, '88.



79

79 WARHOL, Andy (1928-87).
Portrait Bust of a Woman. Pencil
and collage on Strathmore. 72.4 x
57.5 cm. *N93.349.8. New York,
NY. Apr. 1, '88.

80 WARHOL, Andy (1928-87).
*Portrait Bust of a Woman Looking
Right.* Pencil on Strathmore paper.
72.4 x 57.5 cm. *N93.349.10. New
York, NY. Apr. 1, '88.

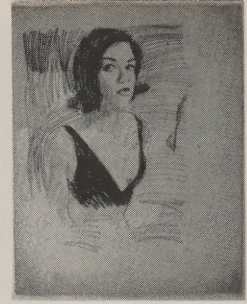
81 WARHOL, Andy (1928-87).
Portrait of a Child. Pencil and
acrylic (?) on Strathmore paper.
72.5 x 57.5 cm. *N93.349.17. New
York, NY. Apr. 1, '88.

82 WARHOL, Andy (1928-87).
Portrait of a Woman. Pencil on
Strathmore paper. 73.7 x 58.4 cm.
*N93.349.38. New York, NY.
Apr. 1, '88.

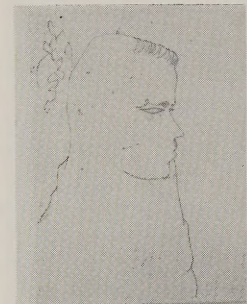
83 WARHOL, Andy (1928-87).
Profile of a Man, 1955. Ballpoint ink
on paper. 61.0 x 44.7 cm.
*N93.349.35. New York, NY.
Apr. 1, '88.

84 WARHOL, Andy (1928-87).
Reclining Man Wearing Shorts,
1955. Ink on paper. 44.7 x 59.4 cm.
*N93.349.26. New York, NY.
Apr. 1, '88.

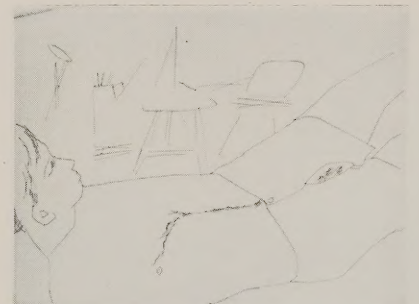
85 WARHOL, Andy (1928-87).
Statue of Liberty, 1963. Silkscreen
on paper. 72.5 x 57.5 cm.
*N93.349.13. New York, NY.
Apr. 1, '88.



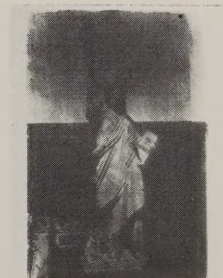
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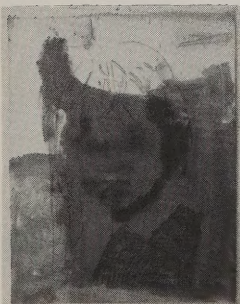
83



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85



81

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

86 WARHOL, Andy (1928-87). *Woman's Shoe and Flowers*, 1956. Ink, gold leaf and graphite on. 57.5 x 72.2 cm. *N93.349.22. New York, NY. Apr. 1, '88.

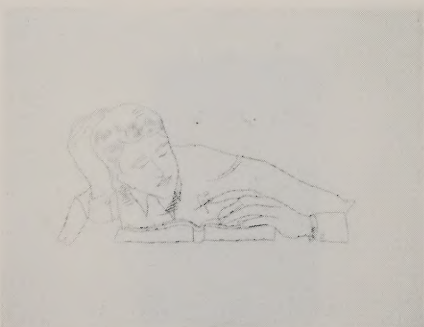
87 WARHOL, Andy (1928-87). *Young Man Reading*. Pencil on paper. 45.7 x 61.0 cm. *N93.349.28. New York, NY. Apr. 1, '88.

Spanish, 20th Century

88 PICASSO, Pablo (1881-1973). *Le Repas Frugal*, 1905. Etching. 63.4 x 50.9 cm. From the *Salimbanques* Suite of an edition of 250. Published by Vollard, 1913, on Van Gelder Zonen paper, with margins (deckle at left and right edge of sheet), in good condition apart from some traces of staining in margins, very slightly skinned at lower edge of sheet. *N93.397.1. In transit between London, England and Atlanta, GA. Date of theft unknown.



86



87

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.



88

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

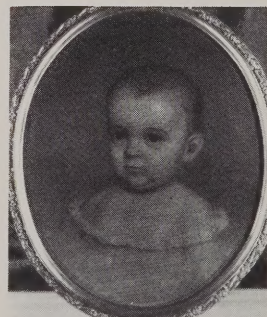
793 SHARP, Joseph Henry (1859-1953). *Crow Encampment*. Oil on board. 13.1 x 21.3 cm. Signed l/r: J.H. Sharp. *N93.377.1. Scottsdale, AZ. Oct. 1, '92.

794 TENNEY, Ulysses Dow (1826-1908). *Edwin Webster Sanborn as a Child*, 1860. Oil on canvas. 41.9 x 34.3 cm. Oval. *N93.370.1. Hanover, NH. Aug. 27, '93.

795 Unknown. *Philadelphia Harbor*, 1865. Oil on panel. 30.5 x 40.6 cm. Formerly in the Maxim Karolik collection. Seascape of a harbor with a masted sailing ship in the center, a small boat (rowboat) in lower left. *N93.369.1. Beverly Hills, CA. Feb. 1, '91.



793



794

American, 20th Century

796 TURNER, Evelyn. *Why Ask*, 1988. Acrylic on canvas. 120.0 x 135.0 cm. Signed 1/r: E Turner. Dated: May 1988. *N93.394.1. Fredericksburg, VA. Mar. 16, '93.

Canadian, 19th Century

797 MORRICE, James Wilson (1865-1924). *Algerian Landscape*. Oil. 12.7 x 17.8 cm. Inscribed on verso: Robert Morrice. N93.386.2. Montreal, Canada. Jun. 12, '93. Interpol Number : 93IPO4654

798 MORRICE, James Wilson (1865-1924). *Swiss Landscape*. Oil. 12.7 x 17.8 cm. Inscribed on verso: Robert Morrice. N93.386.1. Montreal, Canada. Jun. 12, '93. Interpol Number : 93IPO4654

Canadian, 20th Century

799 BOUCHARD, Diane. *Winter Landscape*, 1955. Oil on canvas. 38.0 x 46.0 cm. Signed: D. Bouchard. *N93.383.1. Montreal, Canada. Mar. 19, '93. Interpol Number : 93IPO4474

800 TANOBE, Miyuki (b. 1937). *Fisherman at Perce, Gaspesie*. On canvas. 40.6 x 50.8 cm. N93.384.1. Montreal, Canada. Feb. 26, '93. Interpol Number : 93IPO4653

801 VALLE, Armand (b. 1921). *Kananaskis My Joy*, 1992. Oil on canvas. 61.0 x 91.0 cm. *N93.382.1. Calgary, Canada. Jun. 18, '93. Interpol Number : 93IPO4119

Dutch, 17th Century

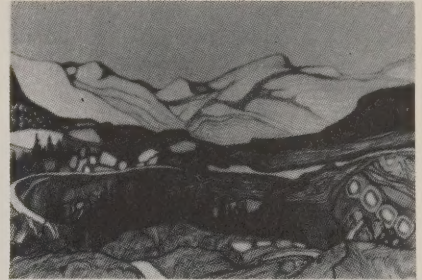
802 REMBRANDT, Harmenz. van Rijn, Attr. to (1606-69). *St. Bartholomew*. Oil on oak panel. 73.8 x 53.8 cm. *N93.379.1. Saint Bonaventure, NY. Sep. 2, '93.

English, 18th Century

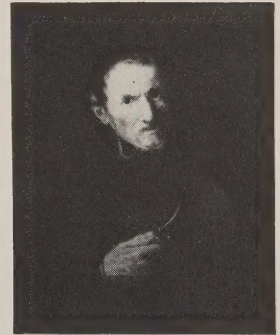
803 SALMON, Robert (1775-1844). *The Cutter Seaview at Liverpool*, 1825. Oil on panel. 15.9 x 22.2 cm. Inscribed and dated on verso: Sea View, Cutter U C - Co/a, Painted by Robert Salmon, Liverpool, 1825, No, 427. *N93.373.1. New York, NY. Jul. 19, '93.

English, 19th Century

804 BURR, Alexander Hohenlohe (1837-99). *Falstaff Playing Peek-a-Boo*, 1875. Oil on canvas. 39.0 x 56.0 cm. Signed and dated: A.H. Burr 1875. *N93.359.1. London, Ontario, Canada. Jun. 30, '93. Interpol Number : 93IPO4286



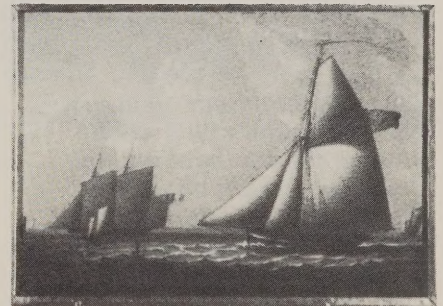
801



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805 HAYDEN, W. *Landscape*.
Watercolor. 30.0 x 46.3 cm. Signed
l/r. *N93.393.1. Columbus, OH.
Mar. 9, '93. Reward.

French, 19th Century

806 MONET, Claude, Attr. to .
(1840-1926). *Gand*. Oil on canvas.
92.0 x 64.0 cm. The town of Ghent
in Belgium. *N93.355.1. Los
Angeles, CA. Aug. 11, '93.

French, 20th Century

807 BRIATA, Georges (b. 1933).
Jazz Quartet. Oil. 100.0 x 73.0 cm.
N93.387.1. Montreal, Canada.
Jun. 9, '93. Interpol Number :
93IPO4655

German, 19th Century

808 MUELLER, Otto (1874-1930).
Bathers. Watercolor or pastel. 71.1
x 50.8 cm. May be signed either
with initials "OM" or "Otto
Mueller". Dimensions include
grey wood frame approximately 1
to 2 in. wide. Two female figures,
probably nude, in the foreground
with a landscape behind; colors
are light pastels in shades of
yellow, green, and tan with some
blue; the figures with defined
outlines and may have vaguely
Asian features and be
Expressionist in form. N93.357.1.
Nanuet, NY. Jun. 21, '93.

Prints, Drawings

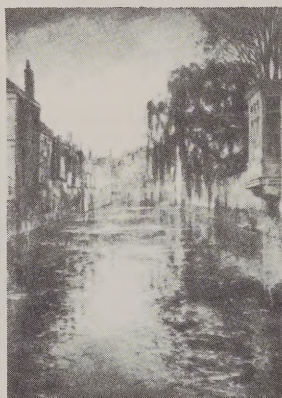
American, 20th Century

809 MAX, Peter (b. 1937). *Blushing
Beauty*, 1980. Serigraph. 95.0 x 75.0
cm. Signed u/l: MAX. Edition
No.: Hors Commerce #26.
*N93.352.2. Los Angeles, CA.
Jul. 1, '93.

810 MAX, Peter (b. 1937). *Zero in
Love*. Serigraph. 73.8 x 92.5 cm.
Signed u/r. Edition No.: 20/30.
*N93.352.1. Los Angeles, CA.
Jul. 1, '93.



805



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809



810

Canadian, 20th Century

811 PRATT, Christopher (b. 1935).
House at Path's End, 1977.
Silkscreen. 40.5 x 86.3 cm. Edition
no.: 26/55. *N93.360.1. Stratford,
Ontario, Canada. Jan. 1, '93.
Interpol Number : 93IPO4118

English, 20th Century

812 HOCKNEY, David (b. 1937).
The Red Pot, 1986. Lithograph. 35.0
x 21.3 cm. Dated. Edition No.:
22/60. Flower-filled vase, the
flowers are green, the stems are
red, the vase is red, the ground is
green and the lower left is blue.
*N93.351.1. Los Angeles, CA.
Jun. 17, '93.

French, 18th Century

813 PRUD'HON, Pierre Paul, Attr.
to (1758-1823). *Head of a Young
Woman*. Chalk on blue-tinted
paper. 10.0 x 7.5 cm. *N93.393.2.
Columbus, OH. Mar. 9, '93. *Reward*.

French, 19th Century

814 MATISSE, Henri (1869-1954).
Reclining Nude, 1920. Pencil on
paper. 20.6 x 33.0 cm. Signed l/r:
H Matisse. Inscribed l/r: Calque.
*N93.398.1. New York, NY.
Sep. 19, '93. *Reward*.

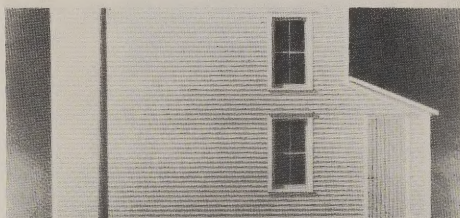
815 CHAGALL, Marc (1887-1985).
Spring Time on the Meadow.
Lithograph. 31.3 x 62.5 cm. Edition
No.: 37/60. From the Daphnis and
Chloe Suite. *N93.352.3. Los
Angeles, CA. Jul. 1, '93.

816 LEGER, Fernand (1881-1955).
Untitled. Lithograph. 40.0 x 58.8
cm. Edition No.: 29/75.
*N93.352.4. Los Angeles, CA.
Jul. 1, '93.

Sculpture

Canadian, 20th Century

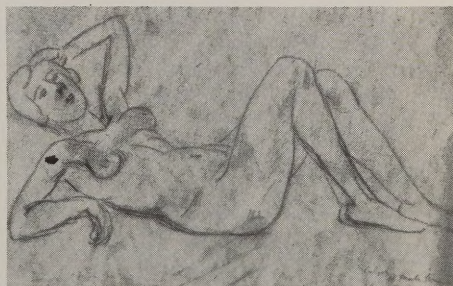
817 BELANGER, Gerard. *The Bald
Flute Player*. Bronze. 24.0 x 58.0
cm. *N93.362.1. Montreal,
Canada. Mar. 30, '93. Interpol
Number : 93IPO3614



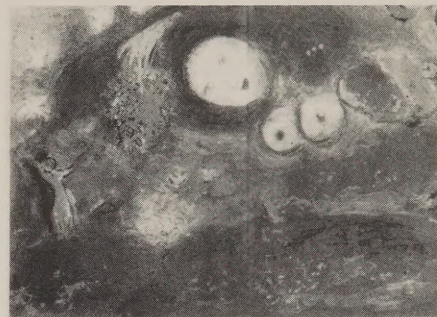
811



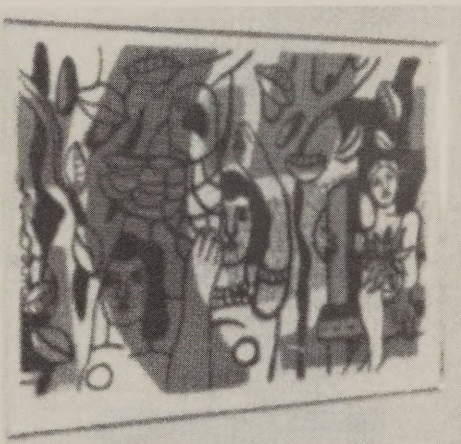
813



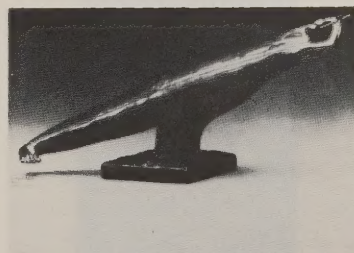
814



815



816



817

Decorative Arts

818 BELANGER, Gerard. *Danse Margie Danse*. Bronze. 47.0 x 36.0 cm. *N93.362.2. Montreal, Canada. Mar. 30, '93. Interpol Number : 93IPO3614

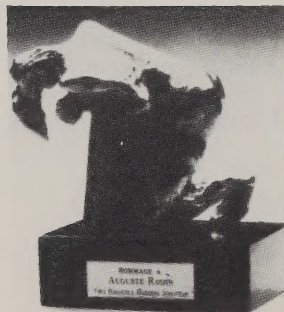
819 BUISSIERES, Yves. *Homage to Auguste Rodin*. Bronze. 20.0 x 15.0 x 10.0 cm. *N93.361.1. Quebec City, Canada. Mar. 24, '93. Interpol Number : 93IPO3199

Italian, 15th Century

820 RUSTICI, Giovan Francesco, After (1474-1554). *Madonna and Child*. Alabaster, polychromed and gilded. 40.6 x 30.5 x 15.2 cm. *N93.372.1. Weehawken, NJ. Oct. 8, '90.



818



819



820

Ceramics, Pottery, Porcelain

French, 19th Century

821 DIHL MANUFACTORY. Pair of vases, ca. 1810. Porcelain. Ht. 33.0 cm. *N93.356.1. New York, NY. Aug. 2, '93.

German, 18th Century

822 Pair of vases. Porcelain and ormolu. Ht. 50.8 cm. *N93.356.2. New York, NY. Aug. 2, '93.

Furniture, Accessories

French, 19th Century

823 Unknown. Ladies' Writing Desk, ca. 1880. Louis XVI style. Mahogany and fruitwoods. 91.4 x 61.0 x 45.7 cm. *N93.372.2. Weehawken, NJ. Oct. 8, '90.



823



821



822

Ethnographic Objects

Sculpture

African, 19th Century

824 Unknown. *Male Figure*. Wood. Ht. 15.0 cm. Songye Tribe. Formerly in the Henrion collection. A circular base was removed during the theft. *N93.376.5. New York, NY. Nov. 1, '92.

Nigerian, 19th Century

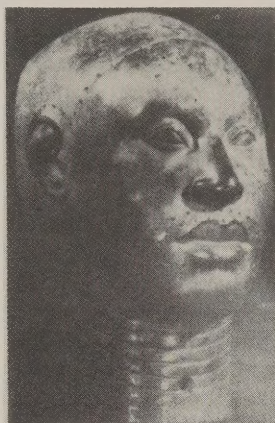
825 Unknown. Head. Bronze. Ht. 36.0 cm. Some damage on the back of the head. Ori-Ide. *N93.389.1. Ile-Ife, Osun State, Nigeria. Apr. 18, '93.

826 Unknown. Head. Bronze. Ht. 29.5 cm. *N93.389.2. Ile-Ife, Osun State, Nigeria. Apr. 18, '93.

827 Unknown. Head of a Young Woman. Terra cotta. Ht. 24.5 cm. *N93.389.3. Ile-Ife, Osun State, Nigeria. Apr. 18, '93.



824



825



826



827

Correction

In the August/September issue of *IFARreports* a carved cane, number 786, was incorrectly cataloged as African. The information from Interpol has been corrected by a helpful reader who knows the object from the museum which lost it.

Ethnographic Objects

Objects of Art

Oceanic

786 Cane. Solomon Islands. Wood and mother-of-pearl. *N93.303.1. Geneva, Switzerland. Dec. 4, '92. Interpol Number: E-16/2-1993



786

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